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### Street Art as a Way to Enhance the Vitality of Urban Public Spaces----Inspiration Based on the Experience of Taipei

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Street art is a unique artistic behavior that takes place in the urban public space. Its uniqueness is not only manifested in the form of immediacy, participation, and mobility, but also has a great value to enhance space dynamism, increase human interaction, and shaping the spirit of place. In most Chinese cities, street art is often equated with "fraud", which not only hampers the development of street art, but also hinders the promotion of vitality of public space, for a livable and lively city, the public space should not be merely a purely physical space, but should be the sum of the spirit of the place and the vitality of the space. The research question of this paper is: how to reduce the external negative effects of street art and actively shape and regenerate the vitality of urban public space? Research based on literature review and the summary, first of all, review and define the concept of "street art", and carries on the classification, it is believed that street art can change from "urban problem" to "urban landscape", then, the relationship between "street art" and "urban public space vitality" is discussed, performance analysis found a busker behavior can not only enhance the vitality of the public space (one-way intervention), also can attract audience participation, through the interaction with the audience to arouse public space activity (two-way intervention). And then from the perspectives of government, NGO and ordinary citizens, multi-dimensional detailed analysis the art management experience on the streets of Taipei, found that through the government management, system design, the multi-agent organization and the public participation to cultivate a variety of means such as, the urban public space of street art promotion activity provides effective guarantee system and management, and reduce the street art of the outer space of the city has negative effects. Based on this, the paper puts forward the spatial layout pattern of "centralized and decentralized complementarity", the behavioral restraint mechanism of "rigidity and elasticity", and the multi-agent intervention management of "organization and self-organization", "Planning for Positive Public Opinion and Strict Enforcement of Law Enforcement" and other planning strategies. This paper argues that, by using the experience of management of Taipei street artists, from space, organization, policy formulation, implementation and operation aspects improve mainland China the level of city governance, with a view to providing references for the regeneration and shaping of the vitality of urban public space in China, and to provide a useful reference for the management of street artists.

**Keywords:** Street Art, Public Space, Space Energy, Taipei.



### Introduction

The rapid development of information technology has greatly changed the way that people interact with each other. In the past, the traditional face-to-face language exchange was gradually replaced by the interaction of online platforms. What has happened with this change is the tremendous change in people's understanding of public space: urban public space gradually returns to its original meaning as a "container," so Richard Sennett asserted that "public life is dead." [1]. In this context, the vitality of urban public space has become the focus of attention. For a livable and lively city, the public space should not be merely a purely physical space, but should be the sum of the spirit of the place and the vitality of the space. Therefore, the vitality of public space should not be limited to the transformation of material space, but should also reflect the "urbanism" and spiritual nature it carries.

In recent years, art as a means and important strategy for the regeneration and revival of urban public space has begun to be used in urban and rural planning and construction. The existing focus includes the discussion of the importance of art for space from a theoretical perspective [2], the influence of artistic works on public space [3-4], and the artist's transformation of space (mainly rural and community) from a practical perspective, the research on the mechanism of action of art intervention space [5-7]. Although these theoretical and practical achievements have greatly advanced the study of "art intervention space," most of them have remained in the "static art work" for the material transformation of space, but have paid less attention to the effects of temporal and dynamic artistic behavior and space activity on the vitality of space. This article attempts to start with a special type of art -- "Street Art", and explores the way that artistic behavior of "immediateness", "liquidity", and "interactivity" to promote the vitality of urban public space, by analyzing the development experience of street art in Taipei, and at the same time propose a planning strategy to avoid negative intervention.

## 1. THE CONCEPT AND CLASSIFICATION OF STREET ART

### 1.1 The Concept of Street Art

Street art is a common phenomenon in more economically developed cities. At present, there is no strict definition of street art in mainland China. Linli An pointed out that the four characteristics of street art are "liquidity", "culturality", "spontaneity", and "aggregation". She believes that street art refers to street musicians, such as musicians, painters, and performance artists, who are dedicated to public performances in public places, including singing, oral skills, mime, musical instruments, painting, juggling, and storytelling. Diverse performance forms. She believes that street art refers to street musicians, such as musicians, painters, and performance artists, who are dedicated to public performances in public places and include a variety of performance forms such as singing, oral skills, mimes, musical instruments, and paintings. , juggling performances, storytelling, etc. [8] The street art defined in this article has three elements: location, behavior and purpose. It has three characteristics: mobility, appreciation and participation. First, the place where street art takes place is an urban public place like "street," and due to the public nature of the place, its occupation of space is usually temporary. It can be changed, so it has considerable mobility; Second, street art should be admirable, the level of performing arts is the core measure of whether or not it is called an "artist". Higher appreciation for them to attract more viewers; once again, the admiration of street art has brought about its






participatory difference from the group of vagrants, The process of attracting the attention of passers and participation is the prerequisite and basis for interaction generated.

### 1.2 Classification of Street Art

According to the form and content of street art performance, street art can be divided into three types of performing arts, visual arts, and creative arts <sup>[9]</sup>. Among them, performing arts is a type of street art that provides audiovisual experience as its main features. (Table 1). It can be divided into vocal music and instrumental music. The visual arts category mainly refers to street art types characterized by providing visual appreciation, which can be divided into calligraphy, painting, birds and flowers, etc.; Creative crafts refers to the types of street art that are mainly characterized by the creation of creative products and handicrafts. The types of street art can be divided into dough, clay, sugar and plastics.

Table 1. Main types, characteristics and schematics of street art. *The graphic classification is based on the author's tracking survey of street entertainers in a large Chinese city. The photos are taken taken by the author on site*

	Performing Arts	Visual Arts	Creative Crafts
Features	Mainly to provide audiovisual experience and experience as the main features;	Mainly to provide visual appreciation characteristics;	Mainly characterized by the creation of creative products and handicrafts;
Types	Drama, Mime, Ugly, Acrobatics, Reading, Vocal Music, Instrumental Music, Magic, Street Dance, Performance Art	Calligraphy, painting, graffiti, figures, photography, birds and flowers	Plastic sculptures, clay sculptures, sugar and plastics, etc.
Schematic			

According to the perspective of the relationship between Street artists and audiences, street art can be divided into two types: "composition scenes - audience separation" and "creative scenes - audience interaction". The former mainly refers to the audience can only see the artistic achievements of street performers, but can't see the creative process (such as graffiti), it is a relatively traditional, static, display-based art form; The latter refers to the artist creative process can be seen by the audience, and can participate in it. People appreciate the creative concept of the artist through appreciation of the creative process. It is an art form in which the artist interacts with the audience.

With the development of the times, the types of street art are constantly changing and developing, and some traditional forms of performance are gradually being eliminated (such as the traditional folk arts of cross-talk, storytelling, and Pingtan), and new forms of art are emerging (such as hip-hop, performance art, etc.), but in essence still fail to break away from the basic relationship dimension of "scene-audience". Therefore, the types of



street art studied in this article are mainly limited to "creative scenes - interactive audiences", while the art forms include but are not limited to the above three types.

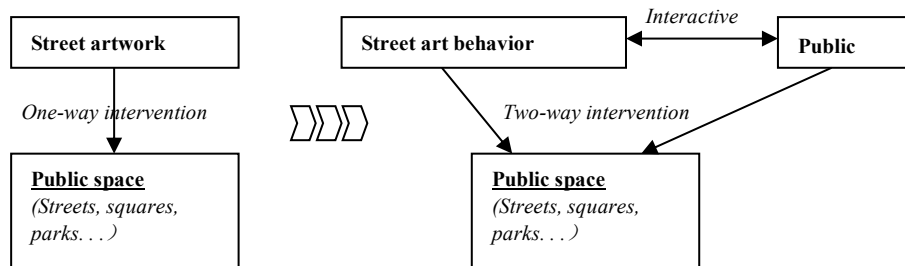
## 2. THE RELATIONSHIP BETWEEN STREET ART AND THE VITALITY OF URBAN PUBLIC SPACE

### 2.1 Street Art Creates a Spirit of Place in Public Spaces

The characteristics of public space are not only manifested in the uniqueness of material space and environment, but more importantly, the interaction between people and the environment and the improvement of the spirit of the place brought about by people-to-person exchange <sup>[10]</sup>. The rich content of street art forms can not only reshape the quality of public space, but also attract more crowds and stops for specific places, and its flexible changes and flowing artistic behavior also affect the overall artistic atmosphere and cultural image of the city. The improvement of the spirit of public space places is of great value.

### 2.2 Street Art Promotes Human Communication in Public Space

Because of the ambiguity of public space ownership, the involvement of any individual will trigger changes in the attributes of other space owners. As a result, individuals gradually tend to retreat from self-power boundaries and consciously weaken the relationship between individuals and the built environment. <sup>[11]</sup> Street art can not only shape the quality of the material space environment, but also its rich art form provides a medium for the promotion of human communication in space. The artist performed live performances by moving the artwork creation scene into the public space and interacted positively with the audience through viewing, buying, selling, donating, and language exchange. (Figure 1).



**Figure 1.** The influence of the interaction between street art behavior and the public on space. *The data comes from the author's drawing*

### 2.3 The "Positive and Negative Effects" of Street Art on Public Space

The narrative in public space often has two sides. With the generalization of the semantics of street art and the differentiation of the composition of street artistes, many practitioners gain sympathy through bad performances in the name of art. They occupy public spaces, disrupt normal public order, and cause traffic jams and noise disturbances. The negative effects of people, fraud, and difficult governance<sup>[12]</sup>. Looking at the domestic and overseas markets, street art is entirely possible to provide positive effects for promoting the revitalization of urban public space and creating a sense of urban environmental quality through reasonable management and



guidance. Based on this, the following analysis provides an inspiration for the management of street art in mainland cities by analyzing the experience of street art management in Taipei.

### 3. TAIPEI STREET ART MANAGEMENT

#### 3.1 Taipei Street Art Development Overview

As the capital city of Taiwan Province, Taipei City is one of the cities that prioritized the development of urban public art. Taipei City is located in the Taipei Basin in the northern part of Taiwan Island. It has 12 districts under its jurisdiction with a total area of 271.8 square kilometers. In 2014, it had a total population of 2,701,600. Inspired by the overall artistic soil and cultural atmosphere in Taiwan, as early as more than 20 years ago, the Taipei City Cultural Bureau began to promote street performers to engage in the standardized management of street art performances. It is hoped that culture and arts can better integrate into people's lives. Today, the streets of Taipei have become more and more widely acknowledged and respected by the society and have spawned a relatively complete cultural industry chain.

#### 3.2 The Municipal Government is Responsible for the Formulation of Standardized Management Regulations

The Taipei City Government is the leading force in promoting the healthy development of street art. Since the 1990s, the Taipei City Government has successively promulgated the "Licensing Measures for in Arts Activities in Taipei City" (April, 1994), "Planning Scheme for Licensed Artists of Taipei Street Performers" (February 1997) and other related regulations. The rules and regulations on the rights and conduct of Street Performers have been meticulously stipulated, and it has been ensured that there are rules to follow in the streets. <sup>[13]</sup> In addition, in addition to the management of the above measures, street performance activities must also be carried out under the provisions of the "Environmental Noise Control Act," "Regulations on the Management of Traffic Safety," and "The Law on the Maintenance of Social Order", otherwise the law enforcement agencies has the right to withdraw or even terminate the qualifications of Street artists for street performers. (Table 2).

Table 2. Laws related to Street Art Management formulated by the Taipei City Government. *Source: Taipei city busker licensing program for arts and cultural activities*

Promul-gation Time	Legal Regulations	Related Content Involving Street Performers
April 1994	"Taipei Street Artists Engage in Art and Cultural Activities Licensing Measures"	Article 1: These measures are specially formulated to encourage diversified development of arts and cultural activities in Taipei, to cultivate the spending habits of people participating in arts and cultural activities by means of payment, to enrich the cultural features of public spaces in the city, and to permit artists to engage in street arts and cultural activities. Article 2: (1) Public Space: Refers to a space such as sidewalks, squares and parkland more than eight meters wide in the city, with the consent of the administrator to provide venues for arts and cultural activities. (2) Art and cultural activities: Environmental arts, photography, and other arts that engage in fee-based drama, dance, singing, musical instruments, magic, folk arts, painting, sculpture, action art, use of non-permanent media, or water-soluble pigments. Text related to live creative activities. (3) Street artists: Refers to natural persons or groups of ten or less engaged in arts and cultural



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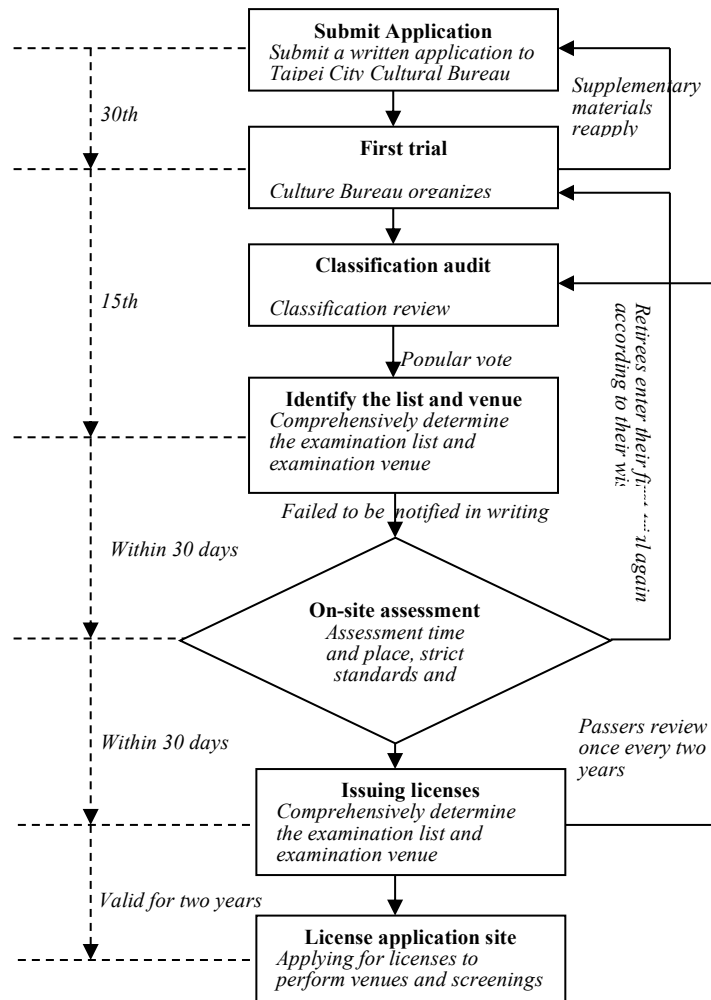
		activities in public spaces. Article 4: Street artists should apply to the competent authority to issue licenses for licensing activities before engaging in arts and cultural activities in public spaces in this Municipality. Article 6: Street performers who have obtained an activity permit may engage in arts and cultural activities in public spaces in the city. However, it should comply with the relevant laws and regulations and the management of public spaces. Article 7: When Street artists engage in arts and cultural activities, they shall reveal the activity permit at a conspicuous location on the scene and shall be subject to examination by the competent authority and public space management personnel. Article 8: When Street artists engage in arts and cultural activities, they must not cause obstacles such as pedestrian or vehicular traffic, obstruction of barrier-free facilities, building entrances and exits or fire safety equipment, and other actions that impede traffic or public safety.
<b>February 1997</b>	“Taipei Street Artists Engage in Art and Cultural Activities Permit Implementation Plan”	<p>First, implement the artist's "Application System for Performing Qualifications" (see below for details);</p> <p>Second. Behavioral norms of Street artists: (1) Produce activity permits, and consciously accept inspections by competent authorities, public space managers, and other related personnel; (2) Do not cause difficulties for pedestrians or vehicles, and leave at least 3 meters of pedestrian access space. Must not obstruct building entrances or fire safety facilities; (3) The distance between individual artists is more than 4 meters, the distance between groups increases to more than 6 meters, visual arts and creative technology can use a space of 1 meter times 2 meters square or according to the regulations of the venue authorities; (4) Content needs to be created or performed on site; non-site creations must not be sold and must be marked "not for sale"; (5) fees are set by the artist and can be accepted freely Donations, rewards or pricing methods should be clearly marked on the site in advance; (6) Time of performance: from 10:00 to 22:00; (7) Compliance with other management norms and regulations in public spaces; (8) Keeping the site tidy, Immediately after the show is completed, the site will be restored to its original state and the waste generated will be cleaned up; (9) If damage is caused to the site, it shall be responsible for repairs and liability</p> <p>Third. Auditing operations: The “Inspection Management Operational Notification System” will be established by the Bureau of Culture and various space management units.</p>
<b>December 1999</b>	Environmental Noise Control Act	Article 6: Noise-control zones shall not engage in acts that may cause harm to the peaceful environment of others; Article 7: The sounds of places and facilities in noise-control zones shall not exceed the noise control standards; Article 8: In designated zones The announcement by the competent authority of the Internal Control Office for the designation of a noise-prone facility is subject to the approval of the local competent authority before it can be set up.
<b>July 1987</b>	Traffic Safety Management Regulations	Article 81: In a railway highway station or other traffic-frequent location, guests who violate guest regulations and hinder traffic order shall be fined NT\$1,500 to NT\$3,000; Article 82: if there is one of the following circumstances, In addition to ordering the perpetrator to stop and remove the obstacles in real time, the perpetrator or his employer shall be fined NT\$1,200 but is less than 2,400 yuan: Holding a competition without permission on the road or setting up a banquet, acting, filming or other Similar actors, who set up booths in places where the announcement prohibits the establishment of a share.

### 3.3 Institutional Design and Innovation of Street Artists Management



### 3.3.1 Street artist licensing system

The Taipei City Government has established a perfect licensing system for street performers. Artists need to pass a strict examination standard before they can obtain street licenses. With their licenses, they can qualify for street performances, thereby enhancing the level of street art. The certification assessment process is sponsored by the Municipal Bureau of Culture, and the applicants submit their applications on their own. The available application items include performing arts, visual arts, and creative arts. (Figure 2); Application mechanism includes deliberation body, deliberation process and deliberation procedures Three aspects (Table 3 for details).



**Figure 2.** Street artists licensing license application process. The data comes from the author's drawing

**Table 3.** Permission for applying for street artist license. Data from the summary of network data

<b>Subject of Review</b>	After the application is accepted, a review committee shall be convened to invite the deliberation committee and the public to participate in the voting;	<b>Review Committee</b>	Including 1, arts and crafts professional experts and scholars (categorized according to the attributes of street performers); 2. representative of the competent authority; 3. representative of the venue management unit; 4. representative of Street artists;
		<b>General people</b>	Open the scene to participate in the popular vote, if the negative votes reach 10%, then ask the deliberation committee to discuss;



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<b>Review process</b>	The applicants were invited to explain, demonstrate or perform on the scene. After the deliberative personnel scored, the reviewers issued the licenses.		
<b>Deliberation procedure</b>	The review adopts the negative elimination method and is divided into two phases;	<b>The first stage</b>	In the first stage, the public and the deliberation committee voted at the same time. If the voter thinks that the content of the applicant's performance is not suitable for the street performance, cast a negative vote;
		<b>The second stage</b>	If any applicant is (1) professional, venue management representative, cultural bureau, street artist representatives cast negative votes or (2) the public cast negative votes by 10%, then enter the second phase of deliberation;

Street artists' assessment venues are usually located in the corridor of the "National Father's Memorial Hall" where there is a large number of people. Each participant only has 3 minutes of performance time. The specific assessment criteria include the maturity of artistic expression and skills, and the attraction of the performance to the audience and the environment, the effect, the artist's own packaging, the completeness of the performance, etc. <sup>[14]</sup>. Due to the high assessment standards, the pass rates are generally between 15% and 20%. Those with poor artistic skills are eliminated. There is no special treatment for assessment. People with disabilities must pass the same standards as ordinary people. Since its deliberation on Street artists in 2005, the Taipei City Government has accumulatively licensed 1,399 permits for street performers. Most of these members are professional performers, and there are also many institutional teachers. The composition of the entire group of street artists is approximately 80 percent of the professionals, 15% of retirees, 3% of students, 1% of foreigners, and other 1%. These licensees can vouch for performances at venues in Taipei City.

### 3.3.2 Defining a Fixed Show Venue

The street performers who qualify for the badge qualify as street performers, but it does not mean that they can perform at any location. First of all, the use of street licenses is within the scope of the area where the documents are issued, that is, the licensing permit obtained through examination in Taipei City, it is valid only for local use in Taipei City; secondly, Taipei City based on the types of street art, audience characteristics, and external interference levels, 231 spots in 82 performance venues in the city were designated as street performers' fixed performance venues<sup>②</sup>.

### 3.3.3 Implementing a venue registration application system

As the level of venue flow directly affects the artist's attention and income levels, it inevitably results in competition for better venues. Based on this, the Taipei City Government created and implemented a venue registration application system. According to the gradient of the number of people registering for the venue, three methods of registration lottery, registration use and self-coordination are adopted. For venues with a large number of registered users and unable to meet the needs of all artistes in turn, the method of registration lottery determines the sequence of performers. At the government designated window to participate in the drawing to determine the venue of the day, for example at the MRT Danshui Station, a daily draw arrangement takes place at 10 o'clock in the morning, generally more than a dozen applicants compete for 8 venues; for venues with fewer registered users Self-coordinated approach. The form and timing of the performances are also stipulated. It is generally stipulated that from 10:00am to 10:00pm it is allowed to perform on the specified venues, but at the





exit of the MRT station where the flow of people is relatively large, in order to restrict street performances The negative effect on the urban order, therefore prohibiting street performers during the rush hour; and some venues with a strong capacity to accommodate the performance of dynamic, open time control measures, such as in Ximending Pedestrian Street, weekdays The show's performance time is from 18 to 22 hours, while the holiday is from 11 to 20 hours.

### 3.4 Encourage Non-governmental Organizations to Participate in Management

The government provides top-down management rules to restrict street performers, while non-governmental non-government organizations also manage and organize themselves through the bottom-up approach. The folk organizations of street Street artists in Taiwan developed earlier. As early as 2003, Zhang Bowei and many artists created the first street artist development association in Taiwan<sup>③</sup>. The functions of the association include coordinating street performers' performance venues and helping artists to safeguard their rights. Increased exchanges between artists and organized new artists team, effectively increased the social status of Street artists, and made positive contributions to promoting the organization of Street artists in Taiwan. The Street artists Development Association also actively developed online platforms and established the “Taiwan Street Artist Network” to regularly publish excellent street performers’ videos on the Internet. This has aroused more attention from the community to this group. At the same time, it also set up public donation accounts. To some extent, it solved the problem of the daily operation of the association. In addition, he is also responsible for regularly planning the “Street Arts Festival” and invites more street artists to join the association to enhance the overall performance level and popularity of Street artists.

Through the introduction of non-governmental organizations, Taipei City has achieved good results in multi-party management practices for street performers. Unlike the government’s top-down one-way control approach, the Artists Development Association provides a bottom-up feedback path for street artistes, effectively linking managers, Street artists, and the public to form a benign approach.(Figure 3).

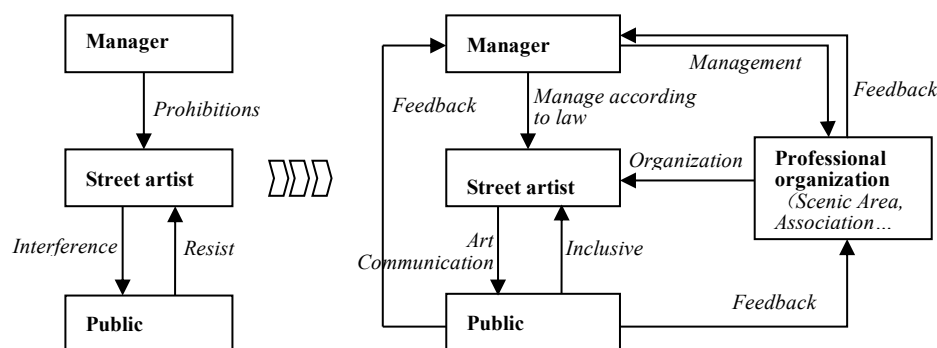


Figure 3.The bottom-up feedback path for professional organizations. The data comes from the author's drawing

## 4. THE ENLIGHTENMENT OF TAIPEI STREET ART MANAGEMENT EXPERIENCE TO MAINLAND CHINA

### 4.1 Centralized and Scattered Complementary Spatial Layout Patterns



Street art has great dependence on urban public space, so the spatial layout of street art should closely integrate the distribution rules of urban public space. In the traditional planning model, the public space usually occupies the center of gravity of the urban space, focusing on the symbolic significance of some kind of collective activity or event. The public space that emphasizes centrality and concentration is increasingly unable to satisfy the residents' participation in space, practicality and pleasantness requirements, so it can be predicted that the function of urban public space will be divided in the future. Under this trend, street art should fully integrate the distribution and evolution of public space, strengthen the dual functions of art display and participation in terms of content form and participation methods, and adopt a centralized and decentralized complementary layout model from the perspective of spatial distribution.

### **4.2 Rigid and Elastic Behavioral Restraint Mechanism**

In order to minimize the external negative effects of street art, it is necessary to rationally restrict its behavior. For example, the timetable for the specific land plots allowed to entertain is allowed to be allowed to entertain for free during the prescribed time period, while it is strictly forbidden for other time periods; for the performance venues and performance forms, etc., an application for appointment is submitted to the management department in advance and managed. After the screening and co-ordination, the party effectively restricts the performing behavior of Street artists.

### **4.3 Multi-agent Intervention Management of Organization and Self-organization**

On the one hand, the government has strengthened its responsibilities, led the government's management and control through stringent laws and regulations, and on the other hand, the government has Legitimacy was confirmed, and the street performers were provided with more humane help to encourage their formal development. At present, only a handful of cities in mainland China have started implementing the "Artist Licensing System" and proposed relatively specific regulations for the management of street performers<sup>④</sup>, but more cities still use Street artists as an urban parasite. Driven everywhere, the attitude and methods of managing Street artists in the Taipei area should serve as a model for learning in the mainland. In addition, there is still a lack of more formal artists' self-organized groups in the mainland. There is no centralized feedback channel for artists' demands.

### **4.4 Positive Public Opinion Guidance and Strict Law Enforcement Guarantee**

Drawing on Taipei's experience in managing street performers, the government should cultivate social soil for the active development of street art, guide public appreciation of the habit of performing show-paying through public opinion, and adopt a more open and tolerant attitude towards artists; in addition, government departments should formulate detailed and transparent artist management. The rules and regulations clarify the functional boundaries of the management departments and regulate the actions of the law enforcement agencies to more targetedly improve the efficiency and level of management of Street artists.

## **5. CONCLUSION**



This article first introduces the concept and classification of street art, and analyzes the relationship between street art and the vitality of urban public space. Then it analyzes the city's street art management in detail from four perspectives: government perspective, institutional perspective, organizational perspective, and public perspective. The experience suggests that through effective planning intervention, the existing external negative effects of street art can be reduced and their positive effects can be brought into play. Specific planning strategies include centralized and decentralized complementary spatial layout patterns, rigid and elastic combination of behavioral constraint mechanisms, organization and self-organized multi-agent intervention management and active public opinion guidance, strict law enforcement protection. It hopes to provide references for the regeneration and shaping of the vitality of urban public space in China, and provides a useful reference for the management of street artists and the healthy development of street art.

### Acknowledgements

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### Endnotes

①For example, the Chiang Kai-shek Memorial Hall, Da-an Forest Park, Lutheran Park Plaza Xinyi, Xinguang Xiangdi Avenue, and Ximending pedestrian walking area are mostly areas with high traffic.

②<http://www.busker.org.tw/>

③According to incomplete statistics, cities in mainland China that have already implemented "certificate posts" include Xiamen (2004), Shanghai (2014), Shenzhen (2015), and Guangzhou (2017).

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